

# **EDUCACIÓN Y HUMANIDADES COMO EJES DE INVESTIGACIÓN E INNOVACIÓN**

**Juan Francisco Álvarez-Herrero  
Jordi Antolí Marínez  
Pompillo Cusano**

**DYKINSON EBOOK**



# **Educación y Humanidades como ejes de investigación e innovación**

**Juan Francisco Álvarez-Herrero  
Jordi Antolí Martínez &  
Pompilio Cusano**

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# From *Bishōjo Senshi* to *Pretty Guardian*: the role of ELF in the term standardization of the *Sailor Moon* franchise

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**Resumen:** La franquicia *Pretty Guardian Sailor Moon* constituye un caso paradigmático de la interacción entre términos japoneses e ingleses en productos multimedia globalizados. Este estudio analiza el uso del *eigoyuraigo* y del *katakana eigo*, desde la perspectiva del inglés como lengua franca en entornos multimedia, como acercamiento para la estandarización terminológica en mercados internacionales. Asimismo, el análisis de las adaptaciones audiovisuales más recientes de la franquicia —*Sailor Moon Eternal* y *Sailor Moon Cosmos*—, demuestra cómo la implementación del sistema KNP contribuye a la coherencia terminológica en la traducción. Este enfoque, respaldado por una creciente supervisión por parte de la autora, logra alinearse con la visión original de la misma y podría incluso responder a desafíos técnicos como la sincronización labial en doblaje. No obstante, plantea dudas sobre la naturalidad del diálogo traducido, sobre la aceptación de términos anglosajones por parte del público receptor, así como limitaciones en la libertad creativa de los traductores. Los hallazgos evidencian un giro deliberado hacia la coherencia lingüística y cultural global, reflejando tendencias contemporáneas en las estrategias mediáticas transnacionales. En última instancia, este estudio subraya la necesidad de equilibrar la fidelidad cultural con la accesibilidad internacional y ofrece un marco teórico y metodológico para evaluar estrategias similares en franquicias multimedia que operan en contextos globalizados.

**Palabras clave:** manga, anime, traducción, *Sailor Moon*, ELF

**Abstract:** The *Pretty Guardian Sailor Moon* franchise exemplifies the evolving interplay between Japanese and English terminology in globalized media. This study examines the use of *eigoyuraigo*, *katakana eigo*, and English as a Lingua Franca in multimedia environments to achieve term standardization across international markets. By analysing the translation strategies of the most recent audiovisual adaptations of the franchise—*Sailor Moon Eternal* and *Sailor Moon Cosmos*—the research highlights how the implementation of the KNP system, fostering the terminological consistency in the translation. Shaped by increased authorial oversight, this approach aligns with the creator’s original vision while potentially addressing technical challenges like lip synchrony in dubbing. However, it also raises concerns about the naturalness in translated dialogue, the reception of English terms among target audiences, as well as limitations on translator creativity. The findings underscore the franchise’s shift toward globalized linguistic and cultural coherence, reflecting broader trends in transnational media strategies. Ultimately, this study highlights the importance of balancing cultural specificity with international accessibility and provides a framework for understanding similar approaches in increasingly globalized multimedia ecosystems.

**Keywords:** manga, anime, translation, *Sailor Moon*, ELF

## 1. INTRODUCTION

This chapter examines the pivotal role of *wasei eigo* (Japanese-invented English words), *katakana eigo*, and English as a Lingua Franca (ELF) in the global standardization of terms within the *Pretty Guardian Sailor Moon* franchise. Since its global expansion in the 1990s, the franchise has undergone numerous localization processes, often altering original terms and resulting in significant cultural and narrative interventionism. However, the release of recent adaptations, such as *Sailor Moon Eternal* and *Sailor Moon Cosmos*, reflect a marked shift toward preserving original Japanese terminology, including *wasei eigo* and *katakana eigo*. This study focuses on these adaptations and specifically analyses the European Spanish translation to examine how English-derived words—and their preservation in the target language—contribute to balancing cultural specificity with global accessibility. It highlights the critical role of translation strategies in maintaining the creator's original vision while ensuring the franchise resonates with diverse international audiences.

## 2. PRETTY GUARDIAN SAILOR MOON AS A CASE STUDY IN GLOBAL MEDIA TRANSLATION

美少女戦士セーラームーン (*Bishōjo Senshi Sērā Mūn*), originally translated as *Pretty Soldier Sailor Moon*, created by Naoko Takeuchi, is a quintessential example of a Japanese cultural phenomenon that has achieved remarkable worldwide recognition. Originating in the 1990s as a manga serialized in *Nakayoshi* magazine, the series evolved into a multi-faceted franchise encompassing anime, films, musicals, a live-action adaptation, and an extensive array of merchandise. Its narratives, which explore universal themes of love, justice, and friendship, are interwoven with distinctly Japanese cultural elements and mythological references.

Central to the franchise's appeal is its linguistic creativity, exemplified by *wasei eigo* (Japanese-invented English words) and Japanese-English hybrids—terms combining Japanese and English lexemes. These linguistic innovations imbue the series with a richly textured identity that mirrors its unique cultural and narrative depth. By blending archetypal themes with such distinctive linguistic and cultural markers, *Sailor Moon* has enthralled audiences worldwide, serving as a compelling case study in the complexities and possibilities of global media translation.

The franchise's international success necessitated its adaptation into multiple languages, including English, French, Italian, and Spanish. However, the translation history of *Sailor Moon* highlights the intricate balance between cultural authenticity and transnational accessibility. Early localizations often employed domesticating strategies, significantly altering character names, terminology, and cultural contexts to align with perceived audience expectations. For example, the term "sailor senshi" (セーラー戦士), which literally translates as "sailor soldier," was translated as *guerrière* in French, "sailor scout" in English, and *guerriera* in Italian. In Spanish, it was controversially rendered as *guerrero*, using the masculine form despite the characters being female (Doncel-Moriano, 2009). These inconsistencies disrupted the franchise's gendered identity and sparked dissatisfaction among fans, raising questions about the fidelity and impact of translation decisions (Doncel-Moriano, 2019).

The alteration of character names further exemplifies these challenges. Usagi Tsukino, the titular Sailor Moon, was renamed "Bunny" in French and European Spanish in early versions, while "Serena" was adopted in English and Latin American Spanish. Minako Aino, Sailor Venus, underwent even more varied transformations: "Mathilda" or "Amélie" in French, "Carola" in European Spanish, "Marta" in Italian, and "Mina" in

some English adaptations. Setsuna Meiō, Sailor Pluto, became "Sylvana" or "Séverine" in French, "Raquel" in European Spanish, and "Sidia" in Italian. These changes, while intended to domesticate the series for local markets, often diluted its cultural essence, frustrating fans who sought faithful representations of the original story. The characterizing function of anthroponyms in the franchise has been analysed as integral to conveying semantic and cultural meanings that reinforce character identities and narrative cohesion (Doncel-Moriano, 2019a). Altering these names in localization risks diminishing their impact and disrupting the creator's intended depth.

Fan dissatisfaction was further exacerbated by the reliance on pivot translations, in which Spanish and Italian versions were derived from English or French adaptations rather than the original Japanese text. This multi-layered translation process introduced additional deviations from the source material, distancing international audiences from the cultural and narrative authenticity of the Japanese original. Previous studies highlight how the Spanish otaku community played a critical role in challenging early translations of manga and anime, advocating for fidelity to Japanese cultural elements (Doncel-Moriano, 2019b). This historical context underscores the increasing demand for standardization observed in recent adaptations of *Sailor Moon* and similar multimedia franchises.

Naoko Takeuchi rebranded the franchise in 2004 with the title *Pretty Guardian Sailor Moon*, a decision that marked a significant shift toward preserving its unique cultural and linguistic identity. Notably, this rebranding was implemented not only in Japan but also internationally, underscoring a deliberate effort to unify the franchise's global presentation. Central to this relaunch was the standardization of the term "sailor senshi" as "sailor guardian," reflecting an evolving commitment to cultural fidelity across all markets. The adoption of an entirely English title, *Pretty Guardian Sailor Moon* (originally 美少女戦士セーラームーン, *Bishōjo Senshi Sērā Mūn*), further exemplifies a broader trend toward foreignization in media translation and highlights the deliberate integration of a global lingua franca to enhance accessibility and coherence for international audiences.

### 3. WASEI EIGO, KATAKANA EIGO AND ELF IN TRANSLATION

*Wasei eigo* (和製英語), or "Japanese-made English," is a linguistic phenomenon that exemplifies the creative fusion of English vocabulary with Japanese cultural and linguistic norms. Although these terms incorporate English words, they often convey meanings that are entirely unique to the Japanese context. For instance, サラリーマン (*sararīman*), meaning "male office worker," and コンビニ (*konbini*), short for "convenience store," adapt English roots to fit Japanese societal and cultural realities, often acquiring nuances absent in the original English terms. Similarly, the expression マイペース (*mai pēsu*), meaning "doing things at one's own pace," reflects a uniquely Japanese concept of individuality that resists straightforward translation into a single English phrase.

It is essential to differentiate between *wasei eigo* and *katakana eigo* (カタカナ英語). While *katakana eigo* refers to English words transcribed into the Japanese katakana script, often as phonetic approximations, *wasei eigo* encompasses original lexical creations designed to address cultural, linguistic, or narrative needs specific to Japanese society. As Miller (1998) observes, these terms originate from the broader category of *gairaigo* (外来語, loanwords borrowed from foreign languages) but evolve into uniquely Japanese constructs with meanings that often diverge from their English counterparts. Miller's analysis underscores the complexities *wasei eigo* introduces in

translation, as these terms frequently lack direct equivalents in target languages, necessitating creative and culturally informed strategies to preserve their intended meaning and function.

While the distinction between *wasei eigo* and *katakana eigo* provides a foundational framework for analysing English-derived terms, the *Sailor Moon* franchise introduces an additional layer of complexity. Terms such as "*sailor guardian*" (a rebranding of セーラー戦士, *sērā senshi*), "*supreme thunder*" (シユープリーム・サンダー, *shūpurīmu sandā*, Sailor Jupiter's attack phrase), and "*Fighter Star Power Make Up!*" (ファイター・スターパワー・メイクアップ, *faitā sutā pawā meiku appu*, Sailor Star Fighter's transformation phrase) exemplify the franchise's creative use of English to construct its narrative world. Although rooted in English vocabulary, these terms do not align neatly with existing linguistic categories, as their deliberate construction blurs the line between *wasei eigo* and *katakana eigo*.

Furthermore, the franchise often combines English elements with Japanese morphemes, as seen in "*Sailor Chibi Moon*" (セーラーちびムーン, *sērā chibi mūn*) or "*sailor senshi*" (セーラー戦士, *sērā senshi*) itself. These hybrid forms, which fuse English and Japanese components, add to the complexity of classification. Undertaking a comprehensive categorization of these terms risks detracting from the study's primary focus on translation and standardization strategies within the franchise. To maintain clarity and alignment with the study's goals, this analysis will employ the general term 英語由来語 (*eigoyuraigo*, "words derived from English") when referring to such linguistic constructs collectively.

### 3.1. Classification of Eigoyuraigo Terms in Sailor Moon

As discussed in the previous section, the *Sailor Moon* franchise's creative use of *eigoyuraigo* contributes significantly to its linguistic identity. These terms play a central role in defining characters, powers, locations, and other key elements of the series' universe, weaving together English vocabulary and Japanese linguistic creativity to enhance its fantastical and narrative depth. Given their integral function, *eigoyuraigo* requires careful analysis to understand both their narrative significance and the challenges they pose in translation.

The following classification identifies the primary categories of *eigoyuraigo* found in *Sailor Moon*, providing representative examples to illustrate their usage and importance:

- a) **Anthroponyms (character names):** Names that identify the main characters and emphasize their roles as celestial guardians or warriors. Examples: セーラームーン (Sailor Moon), セーラーヴィーナス (Sailor Venus), セーラーネプチューン (Sailor Neptune), セーラースターファイター (Sailor Star Fighter);
- b) **Transformation Phrases:** Signature phrases used during magical transformations, integral to the characters' identity and the franchise's visual and thematic appeal. Examples: シルバームーン・クリスタルパワー・メイクアップ (Silver Moon Crystal Power, Make Up!), キンモク・スターパワー・メイクアップ (Kinmoku Star Power, Make Up!);
- c) **Attack Phrases:** Iconic phrases that accompany characters' unique attacks, blending dramatic imagery with linguistic creativity. Examples: ヴィーナス・ラヴ・アンド・ビューティショック (Venus Love and Beauty Shock), スター・ジェントル・ユーテラス (Star Sensitive Inferno), サブマリン・ヴィオロン・タイド (Submarine Violon Tide);
- d) **Organisations:** Terms representing various groups or factions within the series' universe, reflecting its structured and mythologically rich world. Examples: セーラースターライト (Sailor Star Lights), セ

ーラーアニマメイツ (Sailor Animamates), スターガーデナーズ (Star Gardeners); e) Locations: Names of key places that ground the story in both fantastical and semi-realistic settings. Examples: クラウンゲームカフェ (Crown Game Cafe), ギャラクティカ・パレス (Galactica Palace); f) Royal and Nobility Titles: Titles that underscore the regal and mythical dimensions of the characters, connecting them to broader cosmic and royal themes. Examples: プリンセス・セレニティ (Princess Serenity), プリンセス・ヴィーナス (Princess Venus); g) Magical Artifacts: Names of mystical objects that are central to the narrative, symbolizing power, identity, or key plot points. Examples: スターシード (star seed), セーラークリスタル (sailor crystal). This term classification provides a foundational understanding of their narrative and linguistic roles within the *Sailor Moon* franchise and will serve as a valuable reference for analysing the translation assignments discussed in the following sections of this chapter.

### 3.2. The Potential Role of ELF in Media Term Standardisation

The *Pretty Guardian Sailor Moon* franchise's extensive use of *eigoyuraigo* terms highlights the increasing interplay between Japanese and English in global media. This phenomenon reflects broader linguistic trends in which English functions as a flexible and adaptive medium that bridges communication across cultural and linguistic boundaries—or, put differently, as a lingua franca.

English as a Lingua Franca (ELF) refers to the use of English as a shared communicative medium among speakers of diverse linguistic backgrounds. Unlike English as a native or second language, ELF is not anchored to any specific culture or nation but serves as a flexible and neutral tool for mutual understanding. Foundational studies by Jenkins (2007), Seidlhofer (2011), and Mauranen (2012) have established ELF as a dynamic and context-driven mode of language use. As Kecskes (2019, p. 19) notes, ELF creates “temporary intercultural” and speech communities that dissolve and reform according to the communicative context, making it particularly valuable in globalized environments. This adaptability has made ELF particularly useful in online environments, especially social media platforms, which serve as digital spaces where English frequently functions as a shared communicative medium among speakers worldwide, adapting dynamically to accommodate multilingual and multicultural exchanges. Platforms such as Twitter, YouTube, and Instagram amplify this process, enabling the creation and dissemination of content beyond national and linguistic borders. English in such spaces operates not as a prescriptive standard but as a flexible, adaptive tool tailored to the demands of online interaction.

This flexibility is not limited to intercultural dialogue but extends to specialized fields where English serves as a standardized medium. For example, Medical English as a Lingua Franca (MELF) illustrates how English enables standardisation and collaboration within global medicine (Tweedie & Johnson, 2018). It is a fact that, in technical fields, English has become the dominant medium for research dissemination, collaboration, and knowledge sharing. However, while significant research exists on ELF in intercultural communication and pragmatics, little attention has been paid to its role in media translation.

In *Pretty Guardian Sailor Moon*, ELF has the potential to function as a “bridge language” for *eigoyuraigo*, facilitating the standardisation of these terms across international markets. ELF's inherent multilingualism underscores the complexities of cultural exchange and highlights the creative potential of linguistic borrowing to express concepts that transcend monolingual and monocultural frameworks. Terms such as セ

ーラークリスタル (*Sailor Crystal*) and スターシード (*Star Seed*) exemplify this, as they are not tied to any specific culture but serve the universal storytelling needs of the franchise. Preserving these terms in translation offers a compelling case for English's role as a lingua franca in media contexts—a concept that could be framed as *English as a Lingua Franca in Multimedia Enironments* (ELFME).

This theoretical framework is not without practical implications. In audiovisual translation, retaining original linguistic elements such as *eigoyuraigo* can offer tangible benefits throughout the translation process, particularly in achieving lip synchrony during dubbing. Preserving these terms in the target script could avoid the need for extended or condensed dialogue in certain segments, which often complicates alignment with characters' mouth movements. However, this practical advantage could be perceived as a simplistic shortcut that reduces the translator's or dubbing director's task to mere alignment, overlooking the nuanced interpretative work that audiovisual translation often requires. Furthermore, while lip synchrony is essential for technical cohesion, an overreliance on this approach has the potential to restrict translators' creativity and freedom, diminishing their role as transcreators in charge of re-interpreting and adapting audiovisual content.

The retention of English-derived terms in non-English translations also raises questions about the applicability of conventional translation theory dichotomies. Lawrence Venuti (1995) conceptualized domestication as adapting source texts to align with the cultural norms of the target audience, while foreignization retains cultural elements from the source text. However, preserving English terms from a Japanese source text does not neatly align with these categories, as such terms already function as linguistic hybrids, challenging the boundaries between domestic and foreign.

Building on this foundation, the theoretical and practical dimensions of ELFME offer a lens through which to analyse the translation decisions in *Pretty Guardian Sailor Moon*. The following section explores how structured translation assignments address the challenge of standardizing terminology while remaining faithful to the creator's original vision.

#### 4. THE TRANSLATION ASSIGNMENT

The concept of the translation assignment, as introduced by Christiane Nord within the framework of functionalist translation theory, emphasizes the need for a clear and structured brief to guide the translator's work. Such a brief defines the purpose, target audience, and contextual parameters of the translation, ensuring that the translator's decisions align with the intended function of the text. Nord highlights that, in order to fulfil the principle of loyalty, "the target-text purpose should be compatible with the original author's intentions," (2018, p. 100) underscoring the delicate balance between maintaining fidelity to the source text and meeting the functional demands of the target context.

In the case of early *Sailor Moon* translations from the 1990s—whether in manga or anime forms—there is no evidence of formalized translation assignments. However, the translation choices made during this period reflect domesticating strategies, particularly in the adaptation of anthroponyms, attack phrases, and transformation phrases. These approaches prioritized making the content more “familiar” to local audiences, often at the expense of preserving the original cultural nuances.

In contrast, the recent translations of the anime movies *Pretty Guardian Sailor Moon Eternal* (Kon, 2021) and *Pretty Guardian Sailor Moon Cosmos* (Takahashi, 2024) demonstrate a significant shift in methodology, emphasizing the standardization of terms across languages and markets. This evolution was achieved through the use of

structured translation assignments that incorporated specific instructions and relied on a global KNP (Key Names and Phrases) system—a specialized glossary widely used in audiovisual translation to ensure accuracy and coherence across a franchise. By coordinating translations with this tool, audiovisual adaptations maintain a higher degree of linguistic and cultural fidelity as well as uniformity across markets.

The following sections examine two specific translation assignments from these recent adaptations into European Spanish, illustrating how these structured approaches have contributed to the standardization and consistency of key terms within the franchise.

#### **4.1. The Translation Assignment of *Sailor Moon Eternal***

In October 2021, the translators for the two-movie production *Sailor Moon Eternal* (Salomón Doncel-Moriano Urbano, the author of this study, and Alessandra Moura) received the translation assignment for the two-part movie from the dubbing studio VSI Sonygraf. This assignment included detailed instructions that represented a significant departure from the localization practices of the 1990s. Among the key directives was the conservation of anthroponyms, reflecting a shift toward maintaining the cultural specificity of character names. Additionally, although not central to this study, the assignment explicitly required the preservation of Japanese honorific suffixes such as *さん* (san), *様* (sama), *くん* (kun), and *ちゃん* (chan), underscoring the project's commitment to retaining the nuances of Japanese social hierarchy and relationships.

The translators worked directly with the original Japanese script, bypassing the use of pivot or intermediary languages—a notable improvement over the 1990s adaptations, which often relied on such intermediaries and suffered from inconsistent localization. To facilitate the translation process, the client provided a KNP Excel file. This document included the original Japanese terms alongside their English equivalents and clear guidelines for their treatment in the Spanish version, categorized as either “keep original” or “can localize.” For terms designated as “can localize,” the client emphasized the importance of adhering to previously established translations, likely to ensure continuity and familiarity for long-time fans. More specifically, according to the specific guidelines provided, anthroponyms and locations had to be retained in their original form to preserve core narrative and cultural elements. In contrast, transformation phrases, attack phrases, and royal or nobility titles could be localized to align with audience expectations and previous adaptations. Similarly, magical artifacts were allowed to undergo localization, providing additional flexibility to meet linguistic norms of the target language. Finally, organizations were also categorized as terms that could be localized.

This approach reflects a strategic localization methodology that carefully negotiates the preservation of cultural authenticity while ensuring the text remains accessible and engaging to its target audience. By prioritizing anthroponyms and locations for retention, the strategy preserves core narrative and cultural elements. On the other hand, the localization of transformation phrases, attack phrases, and titles allows for flexibility in aligning with audience expectations based on previous localizations as well as the linguistic norms of the target language.

#### **4.2. The Translation Assignment of *Sailor Moon Cosmos***

For the two-movie production *Pretty Guardian Sailor Moon Cosmos* internationally released on Netflix in 2024, the same translators who worked on *Sailor Moon Eternal* were retained. According to the translation assignment provided by VSI Sonygraf in February 2024, this continuity was specifically requested by the original creator of the franchise. The assignment emphasized the preservation of anthroponyms

and locations, alongside the consistent use of Japanese honorific suffixes. Additionally, the translators were explicitly informed that all directives in the translation assignment originated from Naoko Takeuchi herself, reinforcing the necessity of strict adherence to the outlined instructions as a condition for participating in the project.

A kick-off meeting with the client underscored the importance of the translators' involvement, with Takeuchi expressing her preference for retaining the team responsible for the *Eternal* movie adaptations. The translation and dubbing process extended over five months, during which new instructions and revisions were regularly issued to the localization team. As with *Sailor Moon Eternal*, the translation process relied exclusively on the original Japanese script, ensuring direct translation without intermediary languages and thereby preserving the integrity of the source material.

The KNP for *Sailor Moon Cosmos* was provided in both Excel and online tool formats. Notably, the online version of the KNP is part of Netflix's Authoring Tool, a dedicated environment developed by the streaming platform to manage the complexities of localization at scale. As Lobato (2019) observes, "Netflix's translation is still done by humans, though the company is keen to standardize this work as much as possible" (p. 115). Despite being a relatively recent addition, this tool has already become customary for localizations managed by Netflix and its associated studios, serving as a mandatory resource for translators and dubbing directors.

Throughout the project's five-month duration, instructions for term localization were updated iteratively within the tool and adhered to two key categories: "must keep" and "can localize." The guidelines required that anthroponyms, transformation phrases, attack phrases, organizations, locations, royal and nobility titles, and magical artifacts be retained in their original form under the "must keep" category. This strict approach allowed little room for localization.

A significant feature of this project was the extensive inclusion of *eigoyuraigo* within the KNP. The instructions explicitly required that all original *eigoyuraigo* phrases be retained under the "must keep" category, leaving minimal room for localization. Notably, the translation assignment specified that certain royal titles and magical artifacts originally written in Japanese were to be rendered in English, leading to the creation of new English terms in the target markets that did not exist in the source material. This approach highlights the evolving linguistic identity of the franchise, a trend that will be further examined in the upcoming translation analysis.

## 5. TRANSLATION ANALYSIS

The data presented below provides a detailed breakdown of the linguistic elements present in the *Sailor Moon Eternal* movies and their respective translation approaches. The first table categorizes terms based on their linguistic origin—Japanese or *eigoyuraigo*—across various narrative components detailed in section 3, such as anthroponyms, transformation phrases, and magical artifacts. The second table examines how these linguistic subcategories were treated during the localization process, offering insights into the balance between preservation and adaptation.

**Table 1.** Term classification in *Sailor Moon Eternal*.

Category	Total	Subcategory	
		Japanese	<i>Eigoyuraigo</i>
Anthroponyms	47	16	33
Transformation Phrases	11	0	11
Attack Phrases	17	10	7
Organizations	7	0	7
Locations	10	7	3
Royal and Nobility Titles	14	0	14
Magical Artifacts	16	6	10

**Table 2.** Translation approach breakdown in *Sailor Moon Eternal*.

Subcategory	Total	Translation Approach		
		Kept	Localized	Half-localized
Japanese	40	29	9	2
<i>Eigoyuraigo</i>	80	37	33	12

Tables 1 and 2 reveal that *eigoyuraigo* dominates the dataset, particularly in anthroponyms (33 out of 47), transformation phrases (11 out of 11), magical artifacts (10 out of 16), and nobility titles (14 out of 14). Japanese terms are more prominent in attack phrases (10 out of 17) and locations (7 out of 10). Regarding the translation approach, 46.25% of *eigoyuraigo* terms were localized, 46.25% retained, and 7.5% half-localized. As for Japanese terms, 72.5% were retained, while 22.5% were localized and a minimal 5% were half-localized.

**Table 3.** Term classification in *Sailor Moon Cosmos*.

Category	Total	Subcategory	
		Japanese	<i>Eigoyuraigo</i>
Anthroponyms	82	30	50
Transformation Phrases	9	0	9
Attack Phrases	25	0	25
Organizations	9	1	9
Locations	12	9	3
Royal and Nobility Titles	14	1	13
Magical Artifacts	8	1	7

**Table 4.** Translation approach breakdown in *Sailor Moon Cosmos*.

Subcategory	Total	Translation Approach			
		Kept	Localized	Half-localized	New English term
Japanese	41	30	0	5	6
<i>Eigoyuraigo</i>	116	115	1	0	0

Looking at Tables 3 and 4 above, we observe that the trend of *eigoyuraigo* becomes even more pronounced, constituting 50 out of 82 anthroponyms and dominating transformation phrases (9 out of 9) and attack phrases (25 out of 25). Japanese terms

continue to appear in locations (9 out of 12) along with the isolated case of a royal title. Regarding the translation approach these terms underwent, a staggering 99% were retained, with only one term half-localized. Regarding Japanese terms, a stricter preservation strategy is observed, with 73% retained, 12% were half-localized and no fully localized terms. Interestingly, Table 4 also reveals a deliberate strategy of standardization through the creation of new English terminology. Terms such as 破壊の戦士 (Hakain no Senshi) and カオス様 (Kaosu-sama) are rendered as fully English equivalents (“Warrior of Destruction” and “Master Chaos” respectively), while locations like 射手座ゼロ・スター (Iteza Zero Sutā) and 射手座A・スター (Iteza Ē Sutā) are translated as Sagittarius Zero Star and Sagittarius A, respectively. Similarly, the royal title 皇女 (kōjo, literally "imperial princess" in 火球皇女, Kakyū kōjo) has been rendered as Princess Kakyu, aligning with established eigoyuraigo terms that appear in katakana in the original Japanese version, such as Princess Serenity (プリンセス・セレニティ, Purinsesu Sereniti) and Prince Endymion (プリンス・エンディミオン, Purinsu Endimion).

The near-total preservation of eigoyuraigo terms along with the inclusion of new English terminology underscores the intentional use of English as a Lingua Franca to unify terminology across markets, ensuring consistency while reinforcing the franchise's evolving linguistic identity.

## 6. CONCLUSION

The analysis of translation strategies in *Pretty Guardian Sailor Moon Eternal* and *Pretty Guardian Sailor Moon Cosmos* reveals a deliberate and evolving approach to linguistic standardization within the franchise. By implementing structured translation assignments and employing the KNP system, these adaptations prioritize consistency while aligning closely with the original creator's vision. Naoko Takeuchi's direct involvement in the process highlights an increasingly prominent role for authors in shaping the global dissemination of their works, ensuring that linguistic and cultural elements central to the narrative remain intact.

The strategic retention of *eigoyuraigo* and the intentional creation of new English terminology exemplify how English serves as a unifying medium—conceptualized here as English as a Lingua Franca in Multimedia Environments (ELFME). This approach addresses both creative and technical challenges, such as maintaining narrative fidelity and achieving practical requirements like lip synchrony in audiovisual translation. However, it also introduces certain limitations. Chaume (2012, pp. 16–18) underscores the importance of crafting dialogues that reflect the natural characteristics of oral registers in the target language, despite the constraints of *prefabricated orality* (see also Baños-Piñero, 2009). Preserving original terms, such as *eigoyuraigo*, can complicate this process, as it risks producing dialogue that feels forced or unnatural in the target language.

Furthermore, the push for standardization may limit the creative freedom of translators and dubbing directors, reducing their role to one of alignment rather than adaptation. This shift can also alienate nostalgic audiences attached to earlier localized terms, raising questions about the reception of standardized terminology across linguistic markets.

The importance of consistency within global franchises becomes particularly evident when comparing the translation of anime and manga. While both media often share narrative content, they face distinct constraints and dissemination channels. Manga, for example, allows for the inclusion of translation notes, providing readers with additional

explanations for culturally specific or linguistically complex terms. In contrast, anime—particularly when dubbed—operates under stricter constraints, such as lip synchrony and runtime limitations, which preclude the addition of explanatory notes. These differences highlight the need for carefully considered strategies that balance standardization and adaptation across formats while maintaining narrative coherence. These findings offer broader implications for global media translation, where the tension between cultural preservation, authorial intent, and international accessibility remains a focal point of study. The use of tools like KNPs and the standardization strategies observed in this case provide a useful framework for future research into linguistic consistency in transnational adaptations. Exploring audience reception to such approaches could further illuminate the evolving relationship between creative intent, standardization, and localization.

Ultimately, the *Sailor Moon* franchise serves as a model for navigating the complex interplay of cultural identity and global reach. By striking a balance between preservation and adaptation, and with increased authorial oversight, the franchise highlights the ways in which linguistic strategies can shape international media landscapes. As multimedia translation practices continue to evolve in response to globalization, further investigation into ELFME and its applications will remain essential for understanding how media can retain its cultural essence while engaging with diverse audiences worldwide.

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